DOCUMENT RESUME

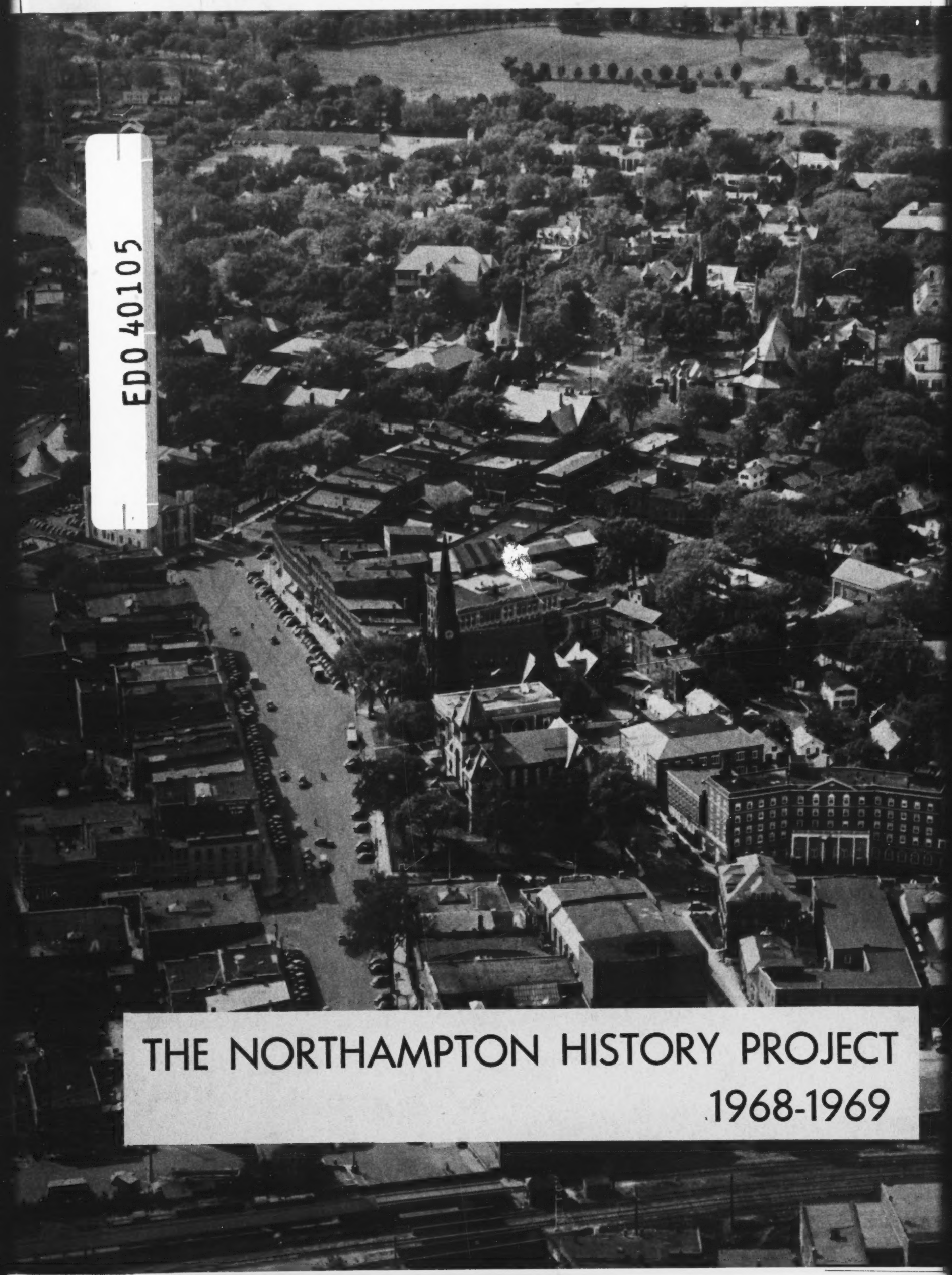
ED 040 105 88 SO 000 034

TITLE	The Northampton History Project 1968-1969; The Inductive Teaching of United States History Through Related Local Contemporary Historical Events and Personalities.
INSTITUTION	Northampton Public Schools, Mass.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	69
NOTE	47p.
EDRS PRICE	EDRS Price MF-$0.25 HC-$2.45
DESCRIPTORS	Audiovisual Instruction, Course Organization, Curriculum Development, Discovery Processes, Dramatic Play, Experimental Curriculum, Film Production, *Grade 8, Grading, *Multimedia Instruction, Problem Solving, Simulation, *Social Studies Units, *Student Developed Materials, Student Projects, Teacher Role, Teaching Techniques, *United States History
IDENTIFIERS	*Northampton Monopoly

ABSTRACT

The Project's report on its second year gives a detailed description of the construction and trial of its innovative 8th-grade American History course. Local history and local and national contemporary problems were interwoven with the traditional content of American history. Teaching-learning methods and activities included film-viewing, film-making, interviews, questionnaires, devising a political campaign, play-writing, individual research, group research, slide shows, and simulation (particularly an adaptation of Monopoly called Northampton Monopoly). The report includes descriptions of content and experience with the 7 units that made up the year's work, plus a number of examples and descriptions of student-made products. The 7 units are Historiography, Government, The Founding Generation, The Revolutionary Generation, The Young America Generation, The Gilded Age Generation, Between the Wars Generation, and The American Dream Generation. Also included in the report are brief descriptions of a 12-week in-service course and of a summer school program conducted by the Project. (IAM)

EDO 40105



THE NORTHAMPTON HISTORY PROJECT
1968-1969

NORTHAMPTON SCHOOL COMMITTEE
Northampton, Massachusetts
Honorable Wallace J. Puchalski, Mayor
Mr. Edwin C. Warner, Vice Chairman, Mr. Hiram H. Brownell, Mrs. Dorothea M. Doherty, Mr. Herman O. Hebert, Mr. Stanley J. Krause, Mr. Eugene F. McCarthy, Mr. Alexander W. Milne, Dr. Abel Ross, Mr. Bernard V. Tobin.
John M. Buteau, Superintendent
Northampton High School
380 Elm Street, Northampton, Mass. 01060
Telephone 584-0935

The work reported herein was performed pursuant to a grant from the U.S. Office of Education, Department of Health, Education, and Welfare

U.S. DEPARTMENT OF HEALTH, EDUCATION
& WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

ED040105

THE NORTHAMPTON HISTORY PROJECT 1968-1969

The Inductive Teaching of United States History Through Related Local Contemporary Historical Events and Personalities

Title III ESEA 67-03301
Northampton Public Schools
Northampton, Massachusetts

John M. Buteau
Superintendent of Schools

James K. McDonald
Principal of Hawley Junior High

James M. Parsons
Federal Project Co-ordinator

Arthur J. Bressan, Jr.
Project Director

SO 000 034

AMERICA
1820
1860

There is one subject-matter for education,
and that is Life in all its manifestations.

--- **Alfred North Whitehead**

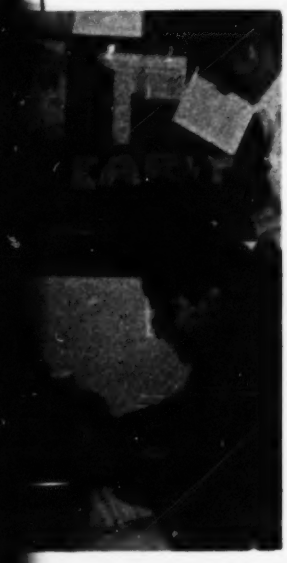
Contemporary educators have to believe in students' curiosity and creativity; students have to feel that their teachers have something worth saying --something worth ALL their efforts.

There is no content--including the student himself--that is innately interesting in the classroom, no medium that automatically speaks to students, and no strategy that guarantees real participation without a reasonable discipline and a true freedom of inquiry and expression. Through Federal funds and community cooperation, The Northampton History Project has had the chance to experiment with content, media, and strategy for eighth graders in a public school situation not unlike systems across Massachusetts and the nation.

Originally conceived by James Parsons, Title III coordinator, structured by Professor Donald Sheehan of Whitman College, and first directed by Dr. Henry Littlefield of Amherst College, the program employs Northampton's rich local history as a basis for teaching the national experience. Concerned with six **Generations** of American History as opposed to a complete survey coverage, we worked under the motto that history was the memory of things said and done. Practically speaking, we expanded the meaning of **History** so that the Judd Manuscript, a local revolutionary war document could take its place beside a copy of The Beatles' contemporary hit recording of **Revolution**. We held fast to the axiom that to learn history you must *do* history.

What we did and how we did it are the main concerns of this report. Wherever possible we have included samples of the students' efforts as we received them.

Miss Temple Sullivan



THE SECOND YEAR: FINDING THE STRATEGY . . .

Frequently, teachers carry too much of the load in the classroom. They talk, lecture, and discuss a variety of topics day after day. Occasionally, students will make a report, play a game, or watch a movie--breaks in the usual routine. We decided early that we would let the students do the work; strategies that would rely on the students' desire to create, contribute, and contrive became our main concern.

At our meetings we discussed the usual battery of devices available to teachers. In all cases, the innovative twist was to let the students do all the work themselves.

In the beginning, we relied on the students only partially. We *presented* a lot of material in our first two units--historiography and government. But in each unit, we found that the most successful days were built around work that the students did themselves. To be sure, the teachers were needed to introduce concepts and prime the class when new ideas and responses did not materialize, but the best days, the most educative ones occurred when the students had the opportunity to present their views, thoughts, and "researches."

Early in the year, we were struck by the students' willingness to work on a personal family tree, administer town surveys, participate in pre-conceived dramatic readings, get involved in television and game simulations, and appear in single concept films. In our opening units, *we* provided the direction for these strategies; we helped frame the questions for the surveys, pre-wrote the script for the dramatization, structured the lines for the television demonstration, and shot the Super 8 films.

We were on the right track, but we were still doing too much of the learning for the student.

It was during the wrap up of our election coverage that student-mounted political campaigns brought results beyond our expectation. The students had been given an assignment to run for a real or mythical office and prepare a campaign portfolio including speeches, slogans, a spot radio endorsement, and a newspaper blurb. The strategy brought many of the students out of the woodwork.

Two girls re-wrote Bob Dylan's **Blowin' in the Wind** for use in their campaign; students tape recorded their radio advertisements; posters and collages appeared--some on an extremely sophisticated level; and, finally, individual junior politicians stood in front of their peers and made speeches and took questions from the floor.

We were surprised at what they could do when we supervised instead of lectured.

Relying on students is a gamble. There is no way to depend on them and still have the security of going through so many pages a day in a textbook. On many days we lost the gamble, and for some, nothing seemed to be accomplished.

Our approach--a strategy based on the students doing the work--created a sustained activity in our classes. Drama was our strategy for studying the Founding Puritan Generation. The students wrote the scripts for three plays from their own research, and then produced them at our school. Class periods were hectic and at times chaotic from any point of view--traditional, progressive, or anarchical. Not all the students took to their new freedom with equal maturity. Some mishandled the responsibility we gave them. There were times when we exploded at them for frittering away their time. But through it all, we knew that most of them were involved, committed, and challenged by the theater, and the Puritan experience.

Our approach was not always successful. The students with the poorest records of achievement were at times hostile to any attempt--veiled, direct, or coercive--to teach them anything. Their performance was the most erratic. Many days were difficult and seemingly futile. No strategy--theater, film, simulation, role playing--worked with any predictability. We sought vainly to find the answer. Finally, we were content to chance upon the fortuitous mixture of variables that enabled a lesson or part of a unit to run smoothly with a modicum of participation.

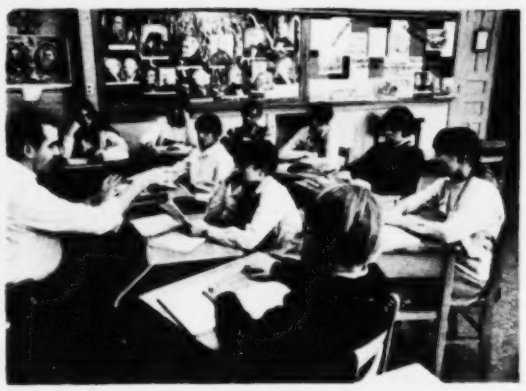
At thirteen and fourteen, many of these eighth graders seemed doomed to the bottom of the educational heap--forever bringing in D's and F's. Yet in sporadic outbursts, small groups of these so-called low achievers would work and turn in remarkable products that belied their past records. Unfortunately, this achievement seemed to rest on factors beyond our control --the weather, time of day we had them, activities of the preceding weekend, and personal moods.

Different strategies inevitably cut across the usual lines of student performance records. During our filmmaking unit, the brightest students did not turn in the best screenplays and final movies. Weak in carrying discussions, the usually silent middle group of students turned in the finest films--graphic, pictorial, and direct. One group from our slowest class wrote, photographed, and edited their own film about the depression and captured the award for best story at our student film festival. Variant strategy can shatter previous patterns of behavior and achievement in the classroom.

CONTENT....

The content of our course was different from the traditional survey treatnent of American History. In addition to our generational approach, we pointed our strategies into local history and contemporary problems in Northampton. The impressive history of our city proved to be no short-cut in motivating students, but it did add a relevance to our work. The fact that Jonathan Edwards preached in our town in and of itself did not engage students, but with proper planning of materials some students decided to do research papers on Edwards and his career in Northampton. The founding of the town was not exciting to most of our students, but within the framework of our theater strategy original town ordinances and public meeting procedures were examined and incorporated into the students' scripts. The minor financial disaster of Northampton's canal which succumbed to the advance of the railroad during the Young America generation was not instantly interesting, but within a unit recreating our town's buildings, transportation, and way of life on bulletin boards, in dioramas, and in a few short slide shows, the canal became a subject of interest.

We moved from local to national history and then back again freely. We determined our direction by the availability of materials and the seeming interests and talents of our students. Wherever possible we let the students choose their topics for research papers and reports--not all of them picked local areas of interest. Every one of our units had substantial numbers involved with local considerations while two generations--Young America and the Gilded Age--were built solely around Northampton's experience.



There has been much concern in professional circles and even in the garish limelight of the best seller list about American Education. Existential questions about why teach this or that body of information have become the clichés of the 1960's, and in that sense the truths. Although some might feel that our emphasis on engaging the students subtracted valuable time from more traditional forms of learning--we found that our methods were not anti-informational or subversive to the discipline of history. No strategy can operate without a content. All our efforts and hours of planning on strategy were designed to impart skills, information, and attitudes.

What was novel and perhaps disconcerting was that at the end of a unit no two students could possibly have learned the same material. The question of evaluation and grades in a public school system became one of prime practical and theoretical consideration.

We assumed that grades should reflect the effort, work and productivity of students as measured against their manifested talents and limitations. Instead of giving objective examinations, we opened individual files on every student. All the student's work eventually wound up in that file, and it became one of the major factors in determining a mark. Class effort and participation as interpreted by the teacher was a second criterion for grading. Lastly we administered evaluations--student and teacher--of each generation. There were no objective examinations given all year.

If questions arose as to the performance of a student in a particular marking period we would make reference to his folder. In the case of some of our strategies--like the research paper on the Revolutionary Generation--the actual product turned in became the basis of our evaluation.

This method was unabashedly subjective and unexpectedly educative. The determination of the grade rested on the teacher's evaluation of the actual work turned in, and the student's interpretation of his own efforts, attitudes, and productivity. Without the over-hanging threat of the punitive examination, we were sure that the enthusiasm and work of the students came essentially from their own desire to participate.

Obviously, our approach was not fool proof. But we realized that no educator has ever totally solved the question of assigning letters or numbers to student behavior. We believe that there was much merit in our method. Rescued from a mad scramble after marks in an un-ending hail of fill-ins, matching columns, brief definitions, and quick, specific factual recall, our students worked in an atmosphere that gave some of them a chance to express themselves through the medium of modern social studies.

Although this report makes much of the content/strategy distinction, it has done so merely for exposition's sake. In the reality of our classrooms, there was hardly this dichotomy. Most students working on a mock newspaper read through microfilms of our **Daily Hampshire Gazette** without ever guessing that they were learning history. Very few if any were aware that when they played **Northampton Monopoly** that they were becoming acquainted with their town in the Gilded Age. Eighth graders hunting down pictures of Main Street in the 1850's were happily oblivious to the fact that they were growing on several levels. Trying to find the medium for the message--be it local history or national history--is the most beneficial search a teacher can set out on.

HISTORIOGRAPHY

September 5 - October 4

Most difficult tasks are made simpler if you have the right set of tools. We felt history might not be as baffling or boring to students if they had some personal understanding about what history is, how historians inquire, and why there are different interpretations. Although our objectives were abstract we employed several strategies based on the students themselves --their lives, interests, opinions, and thinking habits.

Students were asked to fill out **Family Trees** and then compared theirs with a bogus, flambouyant entree by the teacher. The impossibly trumped up faculty **Tree** was supported with falsified letters and documents. The nature of proof lay at the center of this device. The student's own origins were questioned by the teacher and the issue of credibility of evidence was raised by the students.

During one class at a pre-arranged time, the Vice-Principal of the school burst into the room and proceeded to argue with one of our teachers. He left immediately. The students were asked to write down their version of what had happened. The eye-witness account of the students differed markedly. Accuracy of reported contemporary and historical facts was questioned.

Another day found the students acting out a prepared script concerning an accused student vandal on trial for destroying school property. Students became the judge, the attorneys, the defendant, the witnesses, and the jury. With the evidence in and the two sides presented, the jury voted. Discussion as to how the verdict was arrived at drove home the problem of the frame of reference of each individual human being.

Distributed by McGraw-Hill, the 20 minute film **Everybody's Prejudiced** proved to be a valuable support to our approaches. The nature of necessary bias in our daily lives is given a limpid presentation through the use of stereotype characters and a running dialogue between two men in the street. The implications in pre-judgment and decisions based on insufficient evidence are dramatized from simple discriminations of personal preference through the condemnations of individuals and groups on economic and ethnic grounds.

Two groups of students approached the Historiography unit through surveys conducted in Northampton. Taking two timely issues--the town curfew and Hippies in Northampton--these students drafted a survey sheet with prepared questions and went **into the field** to test public opinion. Face to face group interviews with the Chief of Police, a local political candidate for the state house, and the City Clerk augmented the over one hundred and fifty individual questionnaires filled out. The students tallied up the results and discussed the totals from the various vantage points of age, occupation, and special financial interest.

Frame Enlargement: Miss Sullivan makes a prejudiced decision on insufficient evidence.

A teacher's Super 8 motion picture camera provided still another avenue of involvement. Students acted in a single concept film demonstrating a teacher's prejudicial assumptions concerning an after school fight. Other groups participated in staged classroom situations demonstrating the all pervasive quality of one man's frame of reference. These films were photographed by the teacher on the students' own time after school. Screened in class they provided a student reinforcement to the teacher's daily questioning and presentation.

Our classrooms themselves gave life to a discussion of **sources of history**. Books, pamphlets, films, slides, tapes were present in our rooms from the first. In each strategy, the teacher had the opportunity to make passing, telling reference to the many sources available but also to expand the student's definition of what a source actually was--or could be.

The students were introduced early to **The Northampton Book** and our complete microfilm run of the **Daily Hampshire Gazette**. These two sources were the heart of our study of local history.

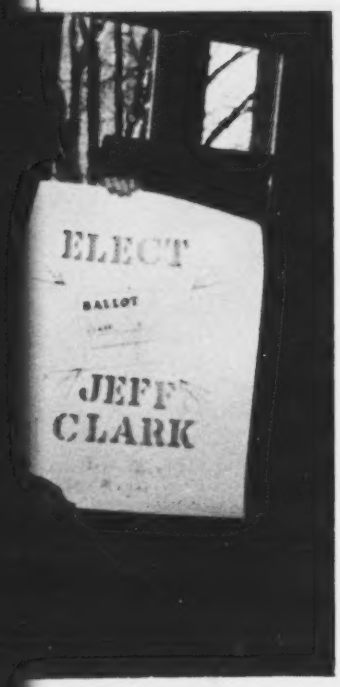
It was while examining **The Northampton Book**, that one group of students decided to make a film based on **The Murder Of Daley And Halligan**, chapter which chronicles the 1894 summary trial and execution of two Irish immigrants in Northampton. The eleven students blocked out the story and filmed it on a Saturday morning, and a Tuesday class period. The 15 minute film with synchronized sound showed the student working on an assignment at the microfilm reader and his subsequent study hall day dream about what he had read. With a musical background written and performed by one of the students, the film showed in rather surrealistic terms the problem of rumor and mob bias.

Frame Enlargement: The Trial of Daly & Halligan.

Game simulations adapted from television were tried. Based on the popular quiz program TO TELL THE TRUTH, the student contestants attempted to prove that they were the same person to a group of panel members. Another group worked out a historical version of the influential comedy show LAUGH-IN. These simulations were videotaped so that the students could examine what they had done in terms of the abstractions we were trying to make relevant.

We knew at the end of our first five weeks that very few of our students were aware that they had been exposed to the "historical process," or that they were "historians" in their own right.

It is one thing to talk about bias in writing and another to have students come to truly understand how and why it is done. It is simple to discuss an abstraction like "frame of reference," or even find a clever strategy to "get across" but the difficulty comes in having the students really operate in and out of their own personality configurations. Our historiographical unit was built around the everyday things in the students' lives--their senses, opinions, beliefs, and assumptions. Now we had to find a way to exercise whatever new insights they had obtained.



THE GOVERNMENT UNIT:

October 2 - November 15

Our immediate concern was to make the abstractions of the historiographical unit relevant, demonstrable, and interesting in an actual Social Studies situation. The presidential campaign provided the strategy.

We decided that students would mount their own campaigns for one of several offices - - President of the Student Council, Mayor of Northampton, Governor of Massachusetts, or President of the United States. The campaign portfolios would have to contain statements concerning the nature of the office, the qualifications, and the reasons for the student's interest in that office. Also, there would have to be brief considerations of the major issues, a sample campaign speech (200-300 words in length) to be delivered to a specific, named audience, a poster, a fifteen second spot radio endorsement, a slogan, and a sample newspaper advertisement in cartoon or written form.

Besides handing in their folders, each miniature political machine had to put its campaign on in class.

In addition to the individualized campaigns, Mr. Whitman's sections mounted a massive effort in favor of Hubert Humphrey against Miss Sullivan's classes who chose to employ the hard political sell in behalf of the cartoon character Snoopy.

We screened the CBS film **The National Citizenship Test** for all our students. It revealed that there were few political and constitutional experts in our classes. In the wake of the film, we decided that a brief exposition of American government would be necessary if our campaign strategy was to have the best chance for success.

We moved from our own Student Council government and pending school election, to the municipal structure of Northampton through field trips to the City Hall. The City Clerk, Mr. James Faulkner, gave impromptu tours to our students, conducted a small discussion in the council chamber, and distributed pamphlets on Northampton's government. An NBC film on **The Governor**, took the students through one day in the life of the Honorable Endicott Peabody of Massachusetts. Another film chronicled the pressures, anxieties, and anamolies of the **State Legislator: Man In The Middle**. We capped the brief consideration of State government with a field trip to the legislative complex in Boston. The trip could have been a great educational experience, but last minute changes in personnel at the State House made it a clear cut failure.

While the majority of our students worked on their campaigns, our student teacher Mr. Henry Crisostomo from Westfield State College and our lower track class studied a contemporary local municipal/state squabble as an example of a real political issue. Using a survey strategy, the students reviewed back issues of the **Daily Hampshire Gazette** and framed 25 questions for their inquiry sheet. To get the best possible cross section of the population they went from door-to-door and also distributed sheets in the business

At the Boston State House

district of Northampton. One hundred and sixteen replies were tabulated. The results of the poll appeared in a four column story in our local paper and a briefer article appeared in the **Springfield Union**.

Another group of students explored Northampton's voting record in elections of the past that were similar to the three way race of 1968. Working exclusively out of our microfilm library, the students read through scores of articles, letters, and vote tallies concerning the campaigns of 1828, 1876, and 1912. The students found that Northampton consistently supported the candidates with the least number of popular votes. Significantly, one study group discovered a "smear" campaign against Theodore Roosevelt in the reporting and headlining for the three-way race of 1912.

To make the necessary connections from school, city, and state governments to the national scene, the students watched several short single-concept films on the federal structure. The excellent SEE IT NOW special **The Vice Presidency** considered that office from historical and political standpoints. Moderately successful also was a presentation made by Professor Allen Weinstein of Smith College at the Academy of Music. Simulating a presidential convention with banners, music, and other hoopla, Weinstein discussed some of the disputed elections in American history.

Voter registration for our own student council election paralleled the whole unit, and the Friday before the election there was a school assembly to hear the campaign speeches of the student council candidates. We videotaped the rally for later classroom examination. In November the registered student voters cast their ballots for student council president. On November 5th we tallied the votes and followed the national results that were still undecided.

In several instances, the campaigns presented in class took some original turns. Questioning from the floor was unrelenting in putting candidates on the spot. Other students resorted to emotional special pleading, while one group went so far as to distribute campaign fliers and candy in an attempt to influence the voters.

The final general encounter between the pro-Humphrey forces and those supporting the comic strip character Snoopy was lively and informative. Significantly the fictional Snoopy won the largest number of votes.

The student campaigns gave everyone a chance to dabble in a different frame of reference and actively employ emotional bias to persuade student voters. In the November elections, we had found a facile medium for our historiographical message.

STUDENT CAMPAIGNS

NORTHAMPTON MAYOR
THE ISSUES

Refuse:

The City dump is a complete disgrace to our city.
It is the cause of river pollution, air pollution and damage to the wildlife sanctuary.

A newer, better and much more sanitary method of disposing of refuse, waste etc., must be found.

An idea cannot just be put into production; we must observe neighboring cities and find out which is the best process of wast removal for our city.
The inconvenience for our citizens must not be tolerated any longer.
This situation has not given us an appreciable reputation in the area.

Board of Health:

The city has been without a Board of Health Director long enough.
The younger generation has hit the nail on the head with their comment--"All talk, No action."
Need someone who is willing and able to fulfill his duties, and who has a medical and chemical background, at least, to some extent. If no medical background, some degrees to substantiate knowledge of Board of Health problems.

Hippie Clean-up:

Enforcement of city ordinances on loitering and littering.
Check-up of sanitary conditions in their housing.

CAMPAIGN SPEECH TO THE
NORTHAMPTON BRIDGE CLUB

Ladies of the Northampton Bridge Club:

I would like to begin today by thanking you for your kind generosity in allowing me to come here to speak to you. I am here to explain to you why I am running for the office of Mayor of Northampton. I feel by devoting all my time and all my efforts to the responsibilities involved in this office, I can improve the welfare and well-being of this city,

First of all, I know that most of you are concerned with the growing problems caused by our city dump. Our present dump, closed by order of the court, has caused grievous problems such as air pollution, river pollution and much harm to the Arcadia Wildlife Sanctuary. The neighboring city of Chicopee has an excellent method of eliminating waste, which is the trench method. This system has proven to be the most effective in my opinion, in this area. This is the system I will fight for in this city, if I am elected.

Secondly, the chaos in the Public Health Department is another deplorable situation which I will endeavor to correct. It is indeed a disgrace to the city of Northampton to have a situation of this type in such an important department. The health of the citizens of this city is so important that I feel some immediate action should take place. My theory is that Mr. O'Neil, who has had years of experience and holds many degrees pertaining to health problems, deserves and would best qualify as head of this department. I do not agree with a proposed plan to bring in a complete stranger just because a doctor's degree is involved. If I am elected I will do my best to bring before the people of Northampton Mr. O'Neil's qualifications and my reasons for having him made Director of Public Health.

In closing, please rest assured that these are not empty promises. I firmly believe in my convictions. I thank you.

WHO IS JO ELLEN OUIMET?

She is a hard-working young lady, who is interested in the welfare of the city.
She is up-to-date on all of the issues and is quite willing and able to fulfill her duties and help solve the problems of the city.

If you want a change for the better----------
VOTE for **JO ELLEN OUIMET**

REQUIRED QUALIFICATIONS:

The qualifications for the office of mayor are few:
(1) One must be 21 years of age or older.
(2) One must reside in Northampton.
(3) One must have been a resident of Northampton for a certain period of years.

MY QUALIFICATIONS - Jo Ellen Ouimet:

My educational background includes three degrees, one of which is a Master's Degree in Government. I was born and raised in Northampton and am eager and willing to undertake the problems involved in the duties of Mayor.

I am a former member of the City Council, having served four years, and therefore, have the experience and knowledge of a public official's responsibilities.

DUTIES OF THE MAYOR:

The Mayor, as executive officer of the city, must preside over all council meetings and over all other city government meetings.

He must sign all city contracts and warrants.

He has the last word in making vital decisions and choices for the city.

Over all, the mayor of a city acts in many ways, like the president of a corporation—but of course his job as mayor is much more difficult.

WHY I AM RUNNING:

I am running for the office of mayor of Northampton because I feel that this city needs new leadership, new ideas and a complete change of face. The present mayor issues are stagnated and I intend to wholeheartedly plunge into these problems, if elected. I want the citizens of Northampton to be proud of their city and by correcting these present pitfalls, I feel I can help these citizens achieve what they want.

GOVERNOR OF MASSACHUSETTS

THE ISSUES

The Legislature: I favor the reduction of the size of the Massachusetts House. The House is too cumbersome and takes too long to pass bills the way it is. I would also raise the salaries of the remaining legislators to attract better people to these jobs. Even with raising their salaries it would still be a sizable savings for the taxpayers.

Taxation: I favor the graduated income tax, where the taxpayer pays on the total income a certain percentage--the higher his income, the higher the percentage. It would be easier to collect if it were set at a percentage of the federal income tax. Massachusetts has at present a non-graduated income tax, set at different rates according to types of income. The graduated tax is fairer to the elderly people who depend so much on dividends from stocks and bonds, which are now taxed at eight percent.

Property taxes should be made more uniform over the state for it is not fair for a person owning a $20,000 house in one part of the state to pay more in taxes than a person owning an identical house in another part of Massachusetts.

Education: I support the State Board of Education in setting minimum education standards for schools to meet. I favor, too, the idea of towns banding together to build regional schools if they cannot afford to pay for local schools.

For school committees I favor giving more power to them and I support more two-year colleges (state grants).

Civil Service: The Civil Service employment policies are definitely in need of overhauling.

Conservation: I support all anti-pollution measures and any conservation bill that would give the public a chance to enjoy more and varied contact with the wildlife and the heritage of the forest.

Equal Opportunity: I would do everything in my power to assure equality of opportunity in education and employment to all persons.

Election Collage See Fold Out Poster

ADDRESS TO THE SPRINGFIELD PARENT TEACHER ASSOCIATION

Thank you very much for your kind introduction, Madam Chairman. I am grateful for this chance to address the Parents and Teachers Association of Springfield on behalf of my candidacy for the governorship of Massachusetts.

I am running for governor because lately the government has not been responding to the people as it should. When the legislature debates at length the subjects of regulation of Yankee bees, laws for hunting deer with bow and arrow, and the merits of two-line over one-line fishing and crowds out important problems of urban renewal and resource management, I feel it is time for a change. I wholeheartedly support the proposition to cut the size of the House for it is too cumbersome the way it is now and it takes too long to pass bills.

If elected I would co-ordinate the federal, state, and local efforts to solve the pressing problems pertaining to education, housing and slum clearance, sanitation, hospitals, and all other governmental functions.

I would also co-ordinate Massachusetts' actions on common issues with other bordering states, especially the Connecticut River water conservation project. I support all conservation bills that would help prevent pollution and save the water, land, and wildlife of Massachusetts.

I am interested in having the Civil Service employment policies overhauled.

I would give more power to the school committees and ask for no more encroachment on their present authority. I support more two-year colleges (state grant supported) for those who cannot afford the more expensive four-year colleges.

I will not renege on these promises if elected.

THE FOUNDING GENERATION:

November 18 - January 3

Impressed with the students' ability to organize their material for formal presentations, we thought that our next unit--The Founding Generation--might benefit from a theater strategy. The innovative element in our approach was to have our students research, write, act, costume, and stage their own productions on the Puritan founding experience. In this way, we felt that the dramatizations would provide personal impetus to studying about people and events 300 years removed from the students' lives.

On the first day each student received a mimeographed packet of sources on the Founding Generation: primary material included private letters, contemporary sketches of famous leaders, and copies of Puritan laws; secondary items ranged from a textbook account, through articles on the arts, to a thumbnail rundown on historical interpretations.

For further background, the students watched the **"Pilgrim Adventure"** --from the Saga of Western Man Series. Although this film was concerned with the Separatist colonists it gave a visual representation of the people, the times, and a believable portrayal of the personal hardships for the whole unit. During a free "X" period, the whole 8th grade assembled for a screening of the **Ann Hutchinson** film from the Profiles in Courage Television Series. This source was more definite in regard to the Puritan laws and religion.

Most of the students and teachers had never really been involved in writing and mounting dramatizations. To acquaint everyone with the many sides of the theater, we distributed some specially written material on script writing, acting, and the technical jobs necessary to bring the plays to the stage. We also watched Clifton Fadiman's fine lecture-demonstration film **"What is the Theater"** in the Encyclopedia Britannica Humanities Series.

To give things another dimension, Professor Jack Wilson of Smith College dropped in and made a presentation on the Puritans as a group comparable to today's minorities including the Hippies. Along with films, lectures, and mimeographed sources, our students had the early chapters from **The Northampton Book** to work from plus the newly arrived copies of John Trumbull's **History of Northampton** (Vol. I).

To keep track of what was turning out to be a multi-source presentation and to aid us in evaluation, each student kept a daily log of his activities. In the beginning the logs chronicled the films, lectures, and printed sources, but once the students broke up into groups the logs included script writing, costume making, scenary building, line rehearsals, audio tape preparation, and lighting set-ups.

With two regular classes pooled to make one production unit, we had four plays in process at the same time.

At the height of the activity, one class decided to abandon the play idea and work on a Super 8 motion picture concerning the Puritan way of life in Northampton. It was filmed at the local Historical Society's Cornet Parsons' House. The other three production units stayed with their ideas and worked on three distinct topics--"Town Meeting," "Witchcraft," and "Up-dating." The play "Shadows of the Past" attempted to make a statement about Puritan values in the modern world.

The three plays were performed on two successive days with the 16 minute Super 8 motion picture as an entr'acte between performances. The film with synchronized sound track on tape was viewed twice with a written student evaluation handed in on the spot. Student reviews ranged from enthusiastic to luke-warm--many students caught inaccuracies and mistakes in the film.

With a few technical mishaps here and there, the program played well.

As a final fillip, the project screened **Maid of Salem**, a Hollywood feature concerning the Puritan Bay Colony and its witchcraft madness. Made in 1937 in the grand tradition with Claudette Colbert and Fred MacMurray, the students had a chance to compare it with their own productions. The film bore some remarkable similarities in construction and plot to the student created efforts.

Frame Enlargement from The Parsons' House Film: The Miller family at table.

Rehearsals.....

Costumes.....

Scenery.....

Student Scripts

SHADOWS OF THE PAST

ACT I
SCENE I
TIME: A Thursday Evening
SETTING: Livingroom, a pajama party is taking place. Six girls are watching a television program about the Puritans. At the moment there is a sermon.
CHARACTERS: Pat, Rose, Martha, Susan, Laura, Cindy, Sarah, A Puritan girl, and Rev. Mather.

(Lights come up **slowly** – T.V. light is on **quickly** with taped **sound**)

Rev. Mather: Here he labored 11 years in the vineyard of the Lord, and then the 12 years of his days labor did expire, not without the deepest lamentation of all the churches as his own, then sitting along the river of Connecticut. As he was a very zealous preacher and accordingly saw many signs of his ministry, so he was a very pious walker, and as he drew towards the end of his days, he grew so remarkably ripe for heaven in a holy, watchful, fruitful disposition, that many observing persons did prognosticate his being not far from his end.

(The following is said during the sermon – from the beginning of the second sentence)

Pat: (yawning) This program is so boring, do you girls mind if I turn it down?

(Pat gets up and walks towards the television)

Martha: No, go right ahead!

(Reverand's voice lowers when Pat turns the the knob)

Rose: I wish that Mr. Cornish hadn't assigned this for homework.

Laura: We all can be glad that we didn't have to live back then.

(Pat sits down)

Susan: That's for sure. The way they dressed! Gross!

Cindy: Not only that, the way they talked, with all those thee's and thou's.

(As the girls begin to sleep, lights go down. The girls doze off, **lights dim.** Puff of smoke go up behind the girls – **Two Puritans appear.**)

Sarah: Where be'est we? And who are these people before us?

Rev. Mather: I know nothing of them, but we should try'eth and find some pathway out of this place.

Sarah: What can'eth we do now?

Rev. Mather: Let us find a place to rest.

(Suddenly there is a soap commercial on television)

Voice from TV: Be sure and buy Sudzy Soap next time you're at the store. The creamiest, mildest ever. Remember cleanliness is next to Godliness.

Rev. Mather: 'Tis good that these people believe in Cleanliness as we do.

Lights fade quickly.

ACT I

SCENE II

TIME: Friday morning.

PLACE: Kitchen with refrigerator, stove, and cupboards in back. Coffee pot on stove. About nine glasses at one end of the table in foreground with a clock, sugar bowl, and a box of Instant Breakfast.The girls' books are stacked in one corner.

MOTHER ENTERS: The Puritans follow her. Mother has curlers in her hair and a sloppy bathrobe on. While she turns on the stove for coffee, gets milk and orange juice out of the refrigerator, the Puritans speak to each other, Mother pours two glasses of orange juice and starts drinking from one.

Rev. Mather: (reprovingly) She knows not the meaning of tidiness.

Sarah: (bewildered) Look at her hair. T'is as if someone has knotted it an'put snakes in it.

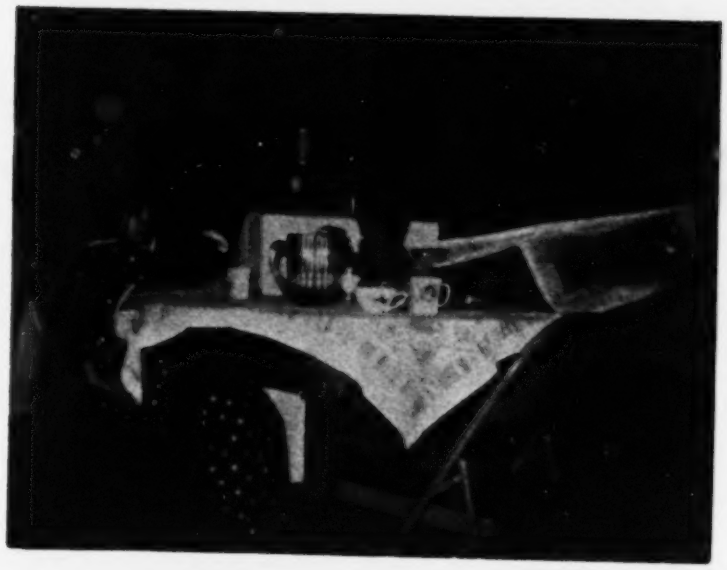
Rev. Mather: (Solemnly)T'is a disgrace. (now excitedly) But cast thy gaze on those devices, the one which snows an' the one which burns! An'... (He stops speaking when Father enters. Father carries his newspaper and promptly plops down in his chair facing the audience. He then lifts his paper, thus covering his face. He reaches for his juice).

Rev. Mather: (as if giving an order) Has this man no concern for his wife and sense of family? Has he no chores to begin instead of wasting his time with reading other than **The Bible**?

(Father places an empty glass down)

Father: (demandingly) Where's my coffee?

(His wife places it in front of him. He grabs it.)



(Just as Rev. Mather opens his mouth in protest to this last statement, Pat's brother, Pete, enters. The Puritans begin to gape at him. He is dressed in a colorful Nehru, bellbottoms, and about three strings of beads. He is extremely neat and clean. He grabs a glass and makes Instant Breakfast. The girls are heard giggling.)

Rev. Mather: What type of clothing insanity has this boy, with his frills and shimmers? And jewelry! 'Tis purely the devil's work, not proper for us to gaze upon!

Sarah: But Father, he is neat and clean.

Rev. Mather: 'Tisn't any difference. The devil tries to conceal his wickedness in many ways.

(Off stage) **Pat**: Come on. You can use my parents' room for putting on your make-up.

(Pat comes on stage and to the kitchen. She prepares the Instant Breakfast for her friends.)

(The girls are heard off stage. Their conversation runs thus.)

Cindy: That was fun last night.

Rosy: The program was so boring, though.

Laura: I hope Old Corny doesn't ask us about it.

Martha: If he does!

Susan: Don't get shook. He'll only lecture us some more on the Puritans.

(The girls come on stage and to the kitchen.)

Susan: Hi, Pete! (flutters her eyelashes)

Pete: (Not looking at her, gruffly) Hi.

(The girls drink their Instant Breakfast.)

Pat: Thanks for letting my friends come over, Mom.

Martha and Rosie: Ya, thanks a bunch.

Susan and Cindy and Laura: (when 2 and 3 start thanks) Ya, thanks a lot.

Father: (gruffly) You better get to school.

Pete: (picks up his books) Bye.

(Girls get their books. Leaving (all) say – Bye. They exit with much noise and confusion.)

Sarah: Those girls have no modesty. Their parents must have no sense of decency.

Rev. Mather: They paint their faces as savages. They display signs of the devil. He has't gained entrance to each and everyone.

Sarah: They have not the ability to resist temptations.

Rev. Mather: Yes, they are very weak.

Lights fade.

ACT I
SCENE III

TIME: Friday morning.

SETTING: Schoolroom – 12 desks in the schoolroom with the teacher's desk up front, papers scattered on it. 6 boys in the room all ready to begin class. Bell rings, 6 girls enter late. (Puritans follow)

(They come up to Mr. Cornish, books in their arms, Pat speaks.)

Pat: Well, um, Mr. Cornish, it was this way--

Mr. Cornish: If you pull that stunt again. I'll have to send all of you to the principal's office. Now get in your seats.

(There is a silence while the girls go to their seats)

Rev. Mather: They don't seem to be as respectful now. There seems to be a lax upbringing that they've had. And now look. (Pointing at the girls)

(Mr. Cornish has turned to prepare the day's lesson on the board, the girls make faces to his back. One of the boys has thrown a note and hits Mr. Cornish on the neck.)

Mr. Cornish: Mike, get out of this classroom at once, and report to me for detention at 3:00. (Laughter breaks out around the room.)

Rev. Mather: Well, at least they're strict about education. 'Tis a great crime to lack seriousness in education.

Mr. Cornish: Class, now today I would like to talk to you about the Puritans and some of their good Samaritan deeds.

(Pat's books fall on the floor and everyone starts laughing again.)

(Bill picks them up and gives them to her)

Pat: Thank you Bill (Sweetly)

(Mr. Cornish murmurs softly as Sarah says)

Sarah: Father, see that boy, he's picking up that girl's books. What a gentleman! (Sarah says this with admiration)

Mr. Cornish (clearing throat loudly) As I was saying, the Puritans were fine people and believed in justice for everyone. I'm not saying this just because I'm descended from one. (Says this pridefully)

Rev. Mather: Pride in ancestry is sinful.

Mr. Cornish: They had no religious prejudices and believed in justice for everyone. This included the Indians and any minority group such as the Catholics and Quakers who wanted to settle in the communities.

Rev. Mather: Heretics! The Catholics and Quakers did not believe in worshipping as we did. Dissent among God's people is forbidden in the Good Book. Even in Northampton those Catholic heretics were forbidden from becoming citizens, only residents were allowed in the settlement. As for Quakers, they were whipped and hanged whenever they were seen. (He says this loud)

Mr. Cornish: And now students, turn to page 55 in your history book and commence reading.

Lights fade. End of Act I.

ACT II
SCENE I

As scene opens, we see a discotheque. There are 2 girls dancing in cages, and four boys in a band called the "Pillorys". 3 couples are dancing dressed in mod clothing, and a few people are mingling. The room is decorated with mod hangings and colored lights are flashing on and off. The Puritans enter, open-mouthed and astounded. The attention is focused on a dancing couple.

Boy: Hey, babe, get the scoop on Bob?

Girl: (dancing madly) Shoot.

Boy: He finked out on our gang, and then he ratted to the fuzz about our groovy scene at the High School.

Girl: (astonished) You mean he finked out!

Lights then are focused on 2 girls and a boy who are talking among themselves.

1st Girl: Hey you guys. Know what old Corny told us? He said those guys up there (indicating the band) were just like Puritans 'cause they do things differently from everyone else.

2nd Girl: (laughs) But I guess it's true. They're both alike, sorta!

Boy: (scornfully) That's wild.

The Puritans are brought back into focus.

Sarah: What be this place! Such strange clothes – if they could be called such! And their mode of communication is foreign to my ears! (To Reverend) Have ye any thoughts?

Rev. Mather: Nay, t'is not in my knowledge. T'is completely an alien manner. Whatever is this noise in my ears?

(Spotlight turns to band. Music roars up wildly. As song finishes---)

Sarah: Such indecency! Art thee not sure that such a manner of dress is for retiring?

(Another song begins. The couples dance.)

Rev. Mather: (shocked) What are these savages doing? Never have I seen such immodesty! Outrageous!

Sarah: T'is the truth ye speak Father!

(The people begin to leave the discotheque. The Reverend speaks firmly)

Rev. Mather: Let us depart from this devil's haven!

(The Puritans exit)

Lights fade.

ACT II

SCENE II

SETTING: At home.

TIME: Sunday morning.

Alarm clock goes off! (off stage)

Mother: Wake up darling, come on, wake up. "Nudge."

Father: Wha! Wha! What's-a-matter?

Mother: Nothing, it's just time to go to church! The children are already up!

(Mother, Father, and Puritans enter into kitchen. Mother speaks.)

Mother: Why aren't you dressed? Aren't you going to church?

Brother: No Ma, Church ain't our bag! **Yawwn** Ahhhhh...!

Rev. Mather: T'is no respect that boy shows for his parents.

Sarah: Aye, but look at his parents, dost thou not punish him?

Rev. Mather: Nay, they shan't punish him. T'is the way they speak now. Thus, we believe that they speak strangely, just as the others back in England think that we speak strangely.

Sarah: But if a youth displays such a show of language in our time he should be severely punished.

Rev. Mather: Yes, my friend. T'is no respect at all!

ACT II

SCENE III

SETTING: Living room. While everyone is talking, kitchen scene changes to living room scene.

Mother: O.K., you be good while we go to church. You hear?

Father: We'll be back in about an hour.

Sister and Brother: Ya, Mom, we'll be good. See ya later.

Lights go down – then on again.

Father: What's going on? Where's your sister?

Brother: She went over to Cindy's pad!

Mother: Pad!

Brother: You know! Hangout, house, home, and that stuff.

Father: Who's playing? What's the score?

Brother: It's 12 to 30 and the teams are the Green Bay Packers and the Colts.

Sarah: Games on the Sabbath! T'is evil, they should be punished! Surely this is an act of the Devil's Foul Play!

Rev. Mather: I cannot stand for any more of this.

(Suddenly the same Sudzy Soap commercial appears on the T.V screen that brought them here. Be sure and buy Sudzy Soap next time you're at the store. The creamiest, mildest ever. Remember cleanliness is next to Godliness.)

And with a Puff of smoke the Puritans vanish never to be seen again!

Lights fade.

WITCHCRAFT — FEAR - FACT - FANTASY

Synopsis

Time: Summer of 1692
Place: Salem, Massachusetts

Act I – The play opens at a Sabbath service in an austere Puritan Church The people are murmuring as the Minister enters. They all rise and he announces the Hymn of Praise. The congregation sings "O Lord Almighty God" in unison. The minister delivers a fiery sermon on the "true sight of sin", and one by one the parishoners stand and make confessions of their offenses. One confesses that she has sinned against the name of the Lord; another announces his petty thievery; while still another admits to doing hard labor on the Sabbath. Abigail Hobbes rises to ask for absolution but hesitates and then sits down. The scene closes as the people offer a general prayer of adoration. As the Church empties, Abigail Hobbes stops and compliments little Ann Putnam on her deportment during services. She offers the child a sweet as a reward. The mother enters briskly and reprimands her daughter for tarrying in the Church.

The scene changes to a moonlighted part of the forest--a high wind is heard and Rebecca Nurse, a high strung young girl, wanders downstage. She is dazed and begins to scream. She calls to Abigail Hobbes to stop tormenting her. A farmer rushes in and leads her off.

The following day the evening's alarms cause the townsfolk to gossip and speculate about the supernatural. The mysterious death of a farmer's cow, and the demise of young Ann Putnam become matters for communal concern. In the center of town, the people begin to feed their fears and suspicions and light upon Abigail Hobbes as an agent of the Devil. Rumor becomes evidence and the throng decide to instigate proceedings against the supposed witch.

Act II – The trial of Abigail Hobbes is in progress when the scene opens. Rebecca Nurse under questioning accuses Abigail of consorting with Satan. At the climax of her testimony, Rebecca leaves the stand and the accused rises to answer the Minister's scrutiny. After a barrage of questions, Abigail screams her defiant reply to the court and all action on the stage freezes. As the lights dim, the voice of the narrator is heard in an Epilogue: "Throughout the summer of 1692, Salem was gripped by the witch hunt. Twenty persons were executed for witchcraft, 55 were frightened or tortured into confessing their guilt; 150 were jailed; more than 200 were condemned by former friends and neighbors. For a time it looked as if Massachusetts had gone mad. But when the accusations included some of the most prominent members of the community, the authorities knew the hysteria had to stop or it would destroy the colony. Just a few years ago, the state legislature passed a bill to absolve all accused 'witches'."

THE TOWN MEETING

Synopsis

Time: 1660's
Place: A Puritan town

Act I – takes place in a meeting hall in a typical Puritan town. The Minister opens the gathering with a prayer asking for God's blessing on his chosen people. After the roll call of citizens, the Minister gives an oration about the necessity of discipline and order in a community. Goodman Root then reads several of the town's ordinances 1) There will be a fine for not attending town meetings; 2) No woman or man shall dress in a flaunting manner under a penalty of 10 shillings; 3) No man shall indulge in more than his share of drink--penalty--one week in the stocks; 4) No man or woman shall take another man's property--penalty--public flogging. The meeting is adjourned.

The following scenes take place rapidly in the center of town. In the evening two men come staggering out of the forest. They are drunk and talk about the "glories" of wine and liquor. They begin to shout and defame the minister. A sober townsman enters and drags them off with the intention of raising the matter of their infractions at the next town meeting.

On the following day, a young girl inordinately decked out in beads, spangles, and other finery attracts the attention of a married man and his friend. The wife of the Puritan-in-the-street is understandably angered at his tended affections. A domestic battle ensues.

Two men are heard quarreling off stage. As they appear it becomes evident that they are both claiming ownership of the same piece of land. They shout and bluster at each other. Finally they decide to bring the dispute to the next town meeting.

Act II – concerns the town meeting and the settlement of private and public disagreements. After the invocation and the roll call, citizens rise and present their cases. The young girl with the fine clothes, the town roisterers, and the real estate disputants all receive rulings from the minister based on Biblical charity. With a reading of a letter from England, the meeting is adjourned. As the minister blesses the people, they file off the stage.

THE REVOLUTIONARY GENERATION:

January 5 - February 28

Picture of a boy sitting at a desk evaluating his own paper.

In contrast to the frenetic last days of rehearsals and performances, we felt that our students needed some individualized, and less flashy method of approaching the next generational unit--The American Revolution.

We decided on a research paper strategy.

The students received special material on how to write a research paper and a simplified version of the form required--footnotes, bibliography, and expression. From a list of ten possible subjects involving national and local experiences, the students picked their topics. We opened the unit with a screening of the Saga of Western Man documentary--"1776". Each project classroom was a resource center with books, pamphlets, sound film strips, reprints, microfilm, videotaped lectures, and 16mm historical movies. When sources in our rooms proved inadequate, Forbes Library saw yeoman service.

All the research papers were built around subjects that called upon the student to decide between rival interpretations of historical figures and occurrences.

Class time was consumed in student research. Our office and the adjoining corridors became the usual places for student notetaking and discussion.

The results were mixed--some students wrote expository papers in the face of our direction, others caught the idea and presented several sources and interpretations with their own conclusions.

We felt that our lower track classes could not handle the research paper so they broke up into two sections and became rival newspaper staffs reporting the American Revolution from the British and the Colonial points of view. These students received a brief exposition of what goes into a newspaper and then took a field trip to the plant of the **Daily Hampshire Gazette**. The students called the colonial paper **The Revolutionary Review** and the British number was tagged **The Parliamentary Press**. With substantial faculty help, the students came out with three issues.

With the papers in, the students had a chance to evaluate each other's work along with the teacher's estimate. Students also read over the evaluation sheets of their peers.

Our unit closed with a critical viewing of Walt Disney's **Johnny Tremain** a colorful feature that romanticized some of the same incidents we saw in the black and white CBS **"You Are There"** Series.

TOPICS FOR RESEARCH

1. Was Benedict Arnold a Hero or a Traitor?
2. Was Paul Revere the Hero that text books make him out to be?
3. Samuel Adams: Revolution For America's Freedom or Revolution for its Own sake?
4. John Adam's defense of British soldiers: Patriot or Loyalist?
5. Will the real George Washington stand up.
6. Tom Paine's **Common Sense**--Is it really?
7. Lexington – Concord: Who fired the shot heard round the World?
8. No taxation without representation: Fact or Fantasy?
9. Articles of Confederation as Government: Good or Bad?
10. Northampton - - Patriot or Loyalist?
11. Joseph Hawley - - Refuses Convention seat: Patriot or Loyalist?
12. Samuel Ely - Daniel Shays Rebellion: Patriot or Loyalist?
13. The British System of Mercantilism: Benefit or Hindrance to the Colonial Economy?
14. The Sons of Liberty – Rebels or Patriots?
15. Jonathan Edwards - —

STUDENT RESEARCH PAPERS

JOHN ADAMS: Defense of the British Soldiers: Patriot or Loyalist?

"..... If you are satisfied that the people whoever they were, made that assault with a design to kill or maim the soldiers, this was such an assault as will justify the soldiers killing in their own defense... You must put yourself in the place of the soldiers, consider yourselves as knowing that the prejudices of the world about you, were against you; that the people about you thought you came to dragoon them into obedience of statutes, instructions etc. which they thoroughly detested, that many of these people were thoughtless and inconsiderate, old and young, sailors and landsmen... that they, the soldiers had no friends about them... with all of the bells ringing to assist the people in King Street the people shouting, "Kill them". "

That was John Adams' famous speech to the jury when he defended the British soldiers in 1770. The charge was murder of eight men.*1*

When a foreign army lives among an unfriendly people there is always a danger of bloodshed. This was true in Boston in 1770 even though both the troops and townspeople were subjects of the English King. But the colonial people and customs were so different than those of the English that the Americans thought themselves as a separate nation.

There were fist-fights and arguments long before the Boston Massacre but no shooting had taken place. The British soldiers had been ordered not to fire. On the night of March fifth a crowd of working men and schoolboys gathered before the custom house. They hit the soldiers with snowballs. Eight soldiers came to help the sentinel. Although no one is sure how the firing started some citizens were killed and wounded. Governor Thomas Hutchinson ordered the arrest of the commanding officer, Captain Preston.

After the massacre a man called the "Irish Infant" whose real name was Mr. James Forrest came to see Adams about taking the case of Captain Preston and the soldiers with Josiah Quincy, Jr.. John accepted the challenge. *2*

The trial of Captain Preston began on October 24, 1770. Samuel Quincy was the lawyer for the prosecution while Josiah Quincy, Jr. and John Adams for Captain Preston. *3*

There were many witnesses against and for the soldiers. Most of the witnesses gave about the same testimonies.

One of the witnesses was Samuel Clark, a man who was at the massacre. Here is part of his testimony:

Adams: Did you see any of the prisoners in King Street on the fifth of March?

Clark: Yes before the affray happened. It was White. He was standing sentry at the custom house. He spoke to me and asked me how I did at home. Soon after I went home. Later on I heard the bells ringing. When I came there the soldiers were drawn up by all the main guard.

Adams: Was you there at the time of the firing?

Clark: I was not.

Adams: When you spoke to the sentry was there anybody with him?

Clark: No, he was walking back and forth by himself.

Adams: Did you see any oyster shells being thrown?

Clark: No.

Adams: Was the snow down or melted away by the customhouse?

Clark: No, the street was covered like a cake. *4*

The judge found all of the men except two not guilty. The two guilty ones were branded on the hand and released.

For most of his life John Adams was respected more than admired, trusted more than loved. This was because of his blunt speeches and bitter pen.*5* Some other reasons were because he lacked a sense of humor and took himself very seriously.

As a boy John Adams preferred outdoor life to studying. When he was told he wouldn't be allowed to enter Harvard until he worked harder, John studied a lot more than he played. When he was twenty he graduated from Harvard near the top of his class.

When John defended the British soldiers the action was highly unpopular with Patriot leaders but Adams insisted, "The colonies have to prove that we are just and fair even to our enemies."*6*

Four years later Adams was a delegate to the Continental Congress and a leader in the movement to limit the power of the English government. He helped to write the Declaration of Independence and all through the Revolutionary War he was one of the leaders of Congress. In 1783 Adams was appointed to be first ambassador to Great Britain. And, as first Vice-President and the second President of the United States.

CONCLUSION

I believe that John Adams was a patriot because of the many things he said before and during the trial. "The colonies have to prove that we are just and fair even to our enemies."

By this I think he meant that the British soldiers were entitled to a fair trial even though he may not have agreed with them. It is a little like the case of Sirhan Sirhan. The three lawyers do not agree with Sirhan, but they believe that he is entitled to a fair trial. Another convincing reason to me is that he ran for and was elected to Congress several years after the Boston Massacre.

It is interesting to note, however, that after the trial, Abagail Adams, his wife, was completely dropped out of the social circle temporarily and was ignored by everyone except the British men and women.

FOOTNOTES

1. In the book by Catherine Bowen, **John Adams and the American Revolution**, Little Brown and Co., 1950, Boston, Mass. it says that eight men were killed, but in the book by Irving Stone, **Those Who Love**, Doubleday and Co., 1965, Garden City, N.Y. it says that three were killed instantly, seven were wounded two of whom died later.

2. It is interesting to note that Mr. Forrest had his name spelled differently in different books. In the book by Frederick Kidder, **History of the Boston Massacre**, Joel Munsell, 1870, Albany, N.Y., it is spelled "Forrest" in the text and spelled "Forest" in the index! In Catherine Bowen's book **John Adams and the American Revolution**, Little Brown and Co., 1950, Boston, Mass., it was spelled "Forrester".

3. Josiah Quincy, John Adams and Samuel Quincy were all cousins. John Adams was related because the two others were his wife's cousins.

4. Kidder, Frederick, **History of the Boston Massacre**, Joel Munsell, 1870, Albany, N.Y.

5. A quotation from Samuel Adams about John Adams taken from **Encyclopedia Britannica**, Vol. II, University of Chicago, 1966, Chicago, Ill.

6. **Encyclopedia Britannica**, Vol. II, University of Chicago, 1966, Chicago, Ill.

7. My underlining

BIBLIOGRAPHY

1. Bowen, Catherine D. **John Adams and the American Revolution**, Little Brown and Co. 1950, Boston, Mass.

2. Kidder, Frederick **History of the Boston Massacre**, Joe Munsell, 1870, Albany, N.Y.

3. Vols. 2 & 3, University of Chicago, Chicago 1966, **Encyclopedia Britannica**

4. Stone, Irving **Those Who Love** Doubleday and Co., 1965, Garden City, N.Y.

5. Vol. I, Consolidated Book Publishers Inc., 1939, Chicago, Ill. **Standard American Encyclopedia**

JOSEPH HAWLEY: His Declination of A Seat in the Continental Congress: Patriot or Loyalist?

I

In his famous "History of Massachusetts Bay" Thomas Hutchinson stated, "Mr. Samuel Adams may be considered the most active member in the House. Mr. Hawley, member for Northampton, was equally, and perhaps more, attended to; but Mr. Adams was more assiduous and very politically proposed such measures only as he was well assured Mr. Hawley would join in."1

Hawley was, indeed, very active in the House. He, for the third time, was chosen as a member of the Legislature in 1766. He was annually re-elected to this post until the time of the Revolution.

Governor Hutchinson, in 1773, tried to convince both the Legislature and the people that the British Parliament had the right to make laws for America and to lay taxes. The reply of the committee, elected to answer Hutchinson, was an elaborate state paper of Revolutionary Controversy in Massachusetts. Upon receiving the reply, Hutchinson stated that both Hawley and Samuel Adams contributed greatly to the preparation of it.

II

In 1774 the General Court was selecting delegates to be sent to the Continental Congress in Philadelphia. Hawley's name arose, but he declined and the seat went to his lifelong friend, John Adams.

Just after declining the seat, Hawley addressed two letters to Adams. The first letter was sent just before the first session of the Congress.

It invited the delegation on their way to Philadelphia, to come to Northampton or if impossible to inform him when they would pass through Springfield and he would endeavor to meet them there, although he should be compelled to "wait two or three days for it".2 He failed to meet the delegates as they did not pass through Springfield.

The second was a letter of advice to Adams, which he entitled "Broken Hints". The letter was placed before the Congress and upon hearing the sentiment: "Fight we must finally unless Britain retreats,"3 Patrick Henry (then, member of the House of Burgesses) exclaimed: "By God, I am of this man's mind."4

By this time Hawley was known as a true Revolutionary. He was one of the first people to proclaim that the colonists must fight for their freedom. He sent the following message to the Massachusetts delegates:

> " We must fight if we cannot otherwise rid ourselves of British taxation, all revenues and the Constitution or form of government enacted for us by the British Parliament. It is evil against right... It is now or never that we must assert our liberty." 5

Even before the adoption of the Declaration of Independence Hawley had been urging the need for independence upon his friends and associates. He had much to do with preparations before the Revolution. Hawley labored throughout the Revolution to promote enlistments in his native town of Northampton.

Hawley was a very decisive man. He gained the favor of juries because he was a fair man. He won the attention of the courts by way of his clear, forcible style of argument. He, also had the rare talent of controlling men.

III

Many people thought Hawley a loyalist because of his reason for declining the seat in the Continental Congress. Hawley stated it as being his health. Hawley's health had, for a long time, been very unstable. His work and so-called worries caused periods of melancholy. Late in 1776 he had a mental breakdown which he did not recover from for almost three years. He was permanently disabled in 1783 when another breakdown occurred.

Was Hawley a patriot or a loyalist???

IV

I feel that, on the basis of my research, Joseph Hawley was a patriot. Although he suffered periods of melancholy and mental breakdowns, he contributed greatly to the cause of freedom and urged the need for revolution upon the people.

FOOTNOTES

1. The Tercentenary History Committee, **The Northampton Book** (Brattleboro, 1954,) 43
2. James R. Trumbull, **History of Northampton** (Northampton, 1902) 540, 541.
3. The Betty Allen Chapter of the D.A.R. **Early Northampton**, (Springfield, 1914) 169
4. **Ibid**, 169
5. The Tercentenary History Committee, **op. cit.**, (Brattleboro, 1954), 44.

BIBLIOGRAPHY

1. The Betty Allen Chapter of the D.A.R., **Early Northampton**, F.A. Bassette Co., Springfield, 1914, pp. 167-169.
2. Johnson Clifton, **Historic Hampshire in the Connecticut Valley**, Milton Bradley Co., Springfield, 1932, pp. 70-71.
3. The Tercentenary History Committee, **The Northampton Book**, Alan S. Browne Inc., Brattleboro, 1954, pp. 42-45.
4. Trumbull, James Russell, **History of Northampton**, Gazette Printing Co., Northampton, 1902, pp. 540-541.

SAMUEL ELY – DANIEL SHAYS Rebellions – Patriots or Rebels ?

The Revolution was over, but the residents of Northampton were now fighting to keep their homesteads from being confiscated by the state or their creditors. If they couldn't pay their taxes to the state or their debts to their creditors in a short period of time they were thrown in jail or sometimes sold as peons. *1*

After the Revolution against England because of "taxation without representation," the new government was turning right around and taxing them without any say in the matter. The only way they could express themselves was by fighting for what they thought was right.

The debtors suggested many plans which would help the debtors pay their taxes. Here are some of the plans that they suggested and were rejected by the creditors – giving time to debtors, suspending civil suits, reducing the high salaries of public officials, and using paper money as legal tender. *2*

Under these conditions Northampton's farmers were more than willing to let Samuel Ely lead them in a fight against the creditors and public officials. Ely possessed the spirit, and the arts of a demagogue in an unusual degree.3 He was bold, active, and brazen faced in wickedness.4 The Association of New London County licensed him to preach, and he was then employed by the people of Somers Center. Afterwards Ely was brought before a council and pronounced wholly unqualified to be a preacher. He then left Somers and took up residence in Conway before coming to Northampton.

The Court of General Sessions of Peace convened in Northampton from April 4-28, 1782, and Ely was determined to close its doors, to prevent the court from trying any more cases against debtors. Ely gathered a crowd together and incited them to forcibly interfere with the court. 5

The crowd, armed with clubs, gathered in front of the court house. They swarmed around the court house and forced the doors to close. Ely was then taken prisoner, but he pleaded not guilty and remained at large until the session of the court convened on the last day of April.

His trial was held on the first of May. He was forced to pay 50 pounds for his trial, 200 pounds for breaking the peace, and he was then taken to a jail in Springfield because of "treasonable practices".

Eight days later one hundred fifty Hampshire men broke into the Springfield jail and freed Ely and two other cellmates. By an agreement Ely was to return to his cell, but during the negotiations he decided to flee. When a rumor spread that three hostages for Ely were being mistreated in the Northampton jail they threatened to burn down the town.

Joseph Hawley, a prominent citizen of Northampton, commented to Caleb Strong, a local lawyer, about the situation as follows: "I suppose that they design to retain Ely and get the Hostages by flatteries and Petitions and if not by that way, to rescue and then to glorify, and break up the courts, mob all the officers and pay no taxes or debts."6

The General Court freed the men and Ely was granted full pardon. In 1785 Northampton Courts tried eight hundred cases, one for every four families, against debtors.

Ely served a second term in a Boston jail and later came to Northampton to prevent the court from sitting on August 29, 1785. The Courts moved to Captain Samuel Clark's house and adjourned until November sessions in Springfield.

II

It was now 1786 and property owners were still losing their farms, homes, and businesses to unfair taxes. In 1786 and 1787 Massachusetts still had no proper qualifications to vote so the poor people couldn't secure reforms by the ballot box. 7

Money was needed badly by the state of Massachusetts. Rhode Island had undertaken experiments with paper money in 1785-86. By doing this, debtors forced the worthless money on merchants and the merchants shut up shop rather than exchange their goods for the worthless money. The Legislature inflicted penalties on those who wouldn't accept the money. Massachusetts refused to do this and this led to an organized rebellion in the western part of the state.8

In September, 1786, a mob of six hundred Western Massachusetts farmers, led by Shays, gathered at the Springfield Court House to threaten the Supreme Court from trying any more cases against debtors. They succeeded and the state was in an uproar as the rebels grew in size until General Lincoln was asked to suppress the rebels now 1,500 in number.

On September, 1786, Lincoln marched from Springfield to get Shays, now in Amherst. Shays then retreated to Pelham and went on to Hadley.

On January 30th, 1786, Lincoln told Shays that his only resort was to surrender to him. Shays disregarded the warning and on February 2nd General Lincoln positioned his army at Pelham, planning an attack the next day. Shays was alarmed by this, and to gain time, in which he would escape Lincoln, he sent a flag of truce to Lincoln.

While a conference was in progress between delegates from Shays and Lincoln, Shays slipped away and marched on to Petersham. Information reached Lincoln's camp that Shays was moving to Petersham, and Lincoln ordered the army to prepare for instant marching.

Shays' army was camped at Petersham and they never dreamed Lincoln was closer than Hadley. Now Lincoln's surprise was complete.

Lincoln's actions put an end to Shays' army. Those that escaped with Shays were scattered in three days. Three hundred men stayed with Shays at Winchester, Vermont. The rest were in Vermont, New York, and New Hampshire.

General Lincoln sent part of his army after Shays and sent the rest of the army to Berkshire, but during the middle of the march the time for enlistment for Lincoln's troops had expired. At one time Lincoln had only thirty men with him. 9

Lincoln then regained his strength and offered a reward of 150 pounds for the capture of the leaders of the outbreak. Jason Parmenter, Daniel Luddington, Alpheus Cotton, James White, and John Wheeler were sentenced to death, but their sentences were suspended afterwards.

Shays returned to Berkshire County and then marched to Great Barrington where they made a jail break. An alarm was given and the militia began to collect. The rebels had only time to prepare for their own safety.

Shays escaped by going across the border to other states. The General Court then asked the Governor to write to other states, asking them to find the rebels and prevent them from getting supplies. Favorable answers were received from most of the states, and most of the leaders of the rebellion were captured.

Daniel Shays escaped from the militia but was recaptured again. Shays asked the Legislature for pardon, which was granted.

III

In the preceding pages I have given you, the reader, a basic understanding of Ely's and Shays' Rebellions. Before you make your own conclusions you should understand the terms: Patriot and Rebel. **Patriot** – refers to Shays and Ely as being helpful to the commonwealth and the farmers. **Rebel** – refers to Shays and Ely as being harmful to Massachusetts by causing unlawful disturbances.

I think Shays and Ely were rebels in all respects of the word. Both men believed violence was the only way to express their views. Although they couldn't voice their views by the ballot box, I think they could have tried other peaceful ways of helping the farmers discuss their grievances with government officials.

BIBLIOGRAPHY

American Council of Learned Society, Charles Scribner's Sons, New York, 1935, pp. 49-50. **Dictionary of American Biography**.

Bailay, Thomas A., **The American Spirit**, D.C. Heath and Company, Boston, 1963, pp. 121-124.

Beard, Mary and Charles, **A Basic History of the United States**, Doubleday, Doran, and Company, New York, 1944, pp. 122.

Broderick, Francis L., **The Origins of the Constitution 1776-1789**, Macmillan Company, New York, 1964, pp. 18-20.

Morris, Richard B., **The Age of Washington 1783-1801**, Webster Division Mc Graw- Hill Book Company, New York, 1961, pp. 14, 15-17.

Illustrated World Encyclopedia Inc., New York, 1968, p. 4288. **Illustrated World Encyclopedia**.

Shenton, James P., **History of the United States to 1865**, Doubleday and Company Inc., Garden City, New York, 1963, pp. 156-157.

Tercentenary History Committee, Alan S. Browne, Inc., Brattleboro, Vermont, 1954, pp. 47-55. **Northampton Book**.

Trumbull, pp. 509-520, and pp. 441-463.

Field Enterprises, Inc., Chicago, 1951, Vol. S, p. 7400, **World Book Encyclopedia**.

FOOTNOTES

1. Tercentenary History Committee, **Northampton Book**, Brattleboro, Vermont, 1954, p. 48.
2. Ibid, p. 50.
3. Trumbull, **History of Northampton**, p.443.
4. Ibid, p. 444.
5. Ibid, p. 450.
6. Tercentenary History Committee, p. 51.
7. **World Book Encyclopedia**, Chicago, 1954, p. 7400.
8. Broderick Francis L., **The Origins of the Constitution 1776-1789**, New York, 1964, p. 18-20.
9. Trumbull, p. 513

NORTHAMPTON:
Patriot or Loyalist?

"As true and loyal subjects of his Majesty George III, King of Great Britain... we by no means intend to withdraw our allegiance from him **so long as he will protect us in the free and full exercise and enjoyment of our charter rights and liberties.**"1 This resolution was passed by Northampton at a town meeting when the first hints of war came. Since 1772, most of the town of Northampton had been against a Revolution. When the King started paying Governor Thomas Hutchinson's salary, Major Joseph Hawley (one of the few in favor of liberty) said that the act was an "infraction upon the rights granted the inhabitants by the royal charter".2 Other Northamptonites in sympathy with the Major were Ezra Clark, Josiah Clark, Jr., Ebenezer Hunt, Jr., and Ephram Wright.

With the occurrence of the Boston Tea Party and other such acts of rebellion, it became evident to the people of Northampton that war was imminent. The town, like so many towns, formed a company of Minutemen. They trained hard and often. When the news of Lexington arrived in Northampton on the morning of April 21, 1775, the army of one hundred sprung into action. After a brief address by Seth Pomeroy, they left for Concord. Word spread quickly through the small communities and the Northampton Company grew as it marched. When it reached Concord the number lessened again but only slightly as courage persevered for the most part. The men signed up for eight months terms. From Concord they went on to Roxbury and the Battle of Bunker Hill. During the battle, the Northampton Company was so close to action that our sentries were separated from the British sentries by only fifteen rods. Even so they did not take part. One British shell fell into camp and wounded one of the soldiers. The only person from Northampton who actually took part in the conflict was the sixty-nine year old Seth Pomeroy. During the encounter a General saw him and shouted "You here, Pomeroy! God, I believe a cannonball would wake you if you slept in your grave!"3

Unfortunately, the great patriot's death was in the not-too-distant-future as he died two years later on February 19. He was buried with full military honors.

Some of the references go into great detail about the activities of the Northampton Company but to relate them here would be drifting away from the intent of this paper. The point one must make is that Northampton was actively involved in the Revolution.

Many draft calls were issued and one of these called for 5,000 men from the six local counties surrounding us. Out of the 5,000, Northampton's quota was forty-seven. The total amount of money spent by Northampton in the war was 27,321 pounds. 4

One might think, after reading this report that since Northampton did do her part in the Revolution, it would be considered Patriot. One cannot help thinking about the period of time before the Revolutionary War in which Northampton was for the most part a loyalist town. A revolution, in this writer's opinion is not only the fighting and bloodshed that takes place during the war. The war is only a part of a revolution. A revolution is the spirit, the new ideas, and the brave men that make the whole body work. Was Northampton Loyalist or Patriot? Perhaps more Loyalist than Patriot until it was pressed into fighting for freedom when it found its Patriot footing.

FOOTNOTES

1. **Northampton Book**, 1954, p. 32
2. **History of Northampton**, p. 341
3. **Northampton Book**, p. 34
4. **Judd Manuscript**
5. **Ibid**

BIBLIOGRAPHY

1. **History of Northampton**, Vol. II, Chapter XXIV, James Russell Trumbell Gazette Printing Co., Northampton 1902
2. **Judd Manuscript of Revolutionary Matters** Judd
3. **History of the Connecticut Valley** No author, J.B. Lippincott, Philadelphia 1879
4. **The Northampton Book** Chapter V, Elizabeth A. Foster, Northampton, Alan S. Brown, Inc. 1954

THE YOUNG AMERICA GENERATION:

March 3 - April 18

Northampton is a historian's dream come true.

While our students had done individual work on the people, politics, and problems of their town during our first semester, we had yet to mount a whole unit built around Northampton. The Young America Generation was our first full effort at moving from local history to the national experience.

With a vast amount of local sources immediately available in the classroom, the students worked on Northampton's history under some traditional heading--"Reforms", "Institutions", "Famous People", and "Way of Life". What was novel in our thinking was the strategy. The end point for the research and inquiry was a classroom presentation made by the students. Through bulletin boards with sketches and photographs, student prepared slide shows, and oral reports, we were hoping that our junior historians might be able to piece together--figuratively and literally--a picture of Northampton in the Young America Generation.

The unit involved research similar to the term papers, but without the emphasis on an individual statement by individual students. Working in groups of six and eight, the students hunted down photographs of buildings, happenings, personages, and landmarks. Copies of slides were processed and the texts for the oral reports were culled from primary and secondary sources. **The Northampton Book** received a thorough scouring while the bulletin boards and dioramas were constructed out of corrugated paper, wood, and boxes.

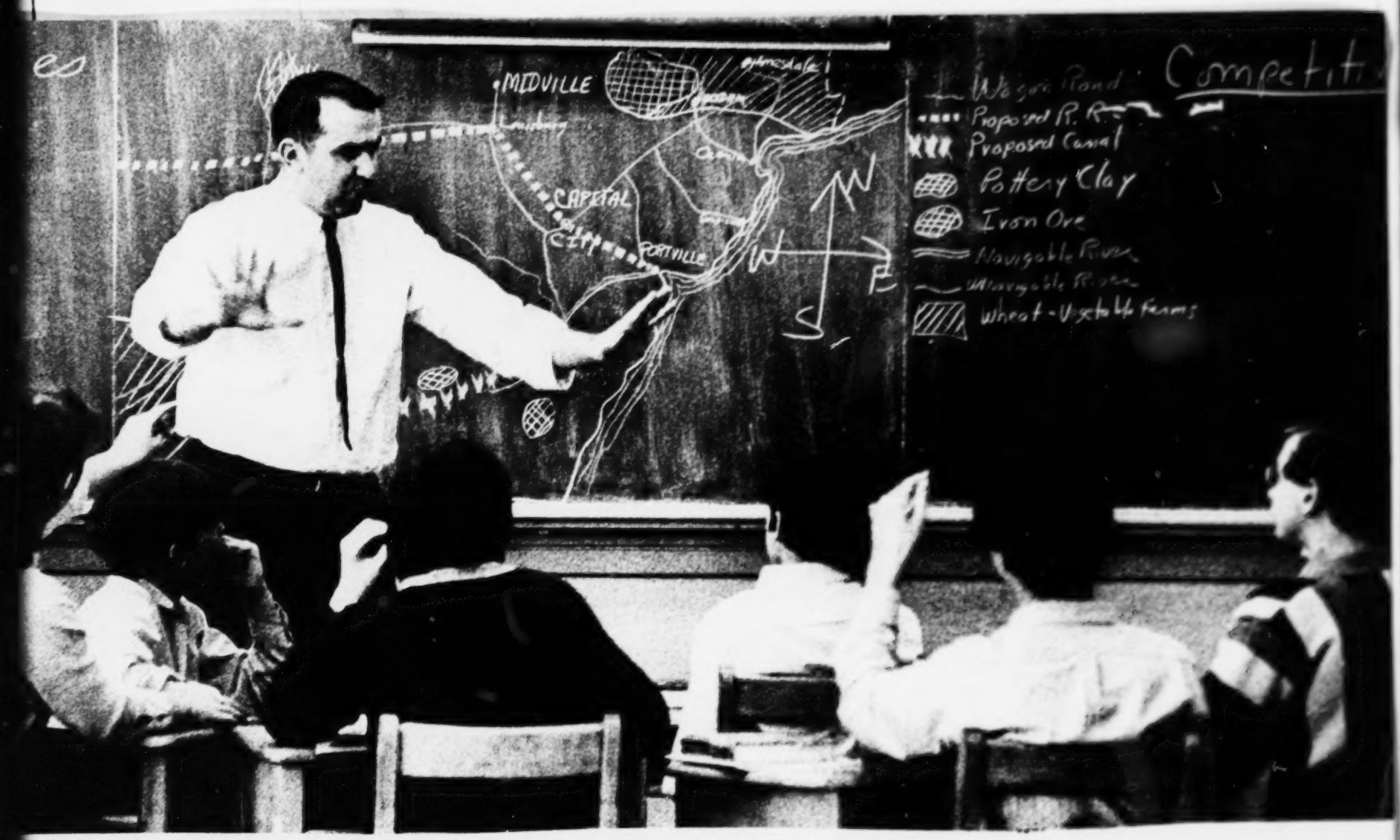
At the center of the research was the Gazette microfilm library. With several copies of the **Index** to the **Gazette** in the classroom, students looked up material for their topics and took their turn at the reader printer in cranking out the articles they thought would be of interest. Advertisements, letters to the editor, newsstories all became the subjects of student endeavor. Our underlying question was whether Northampton was a mirror picture of the national scene.

Cinema gave our local study some national underpinning. The Project Twenty Film **"The Real West"** provided some visual support to student talk about "the frontier". A superior Britannica film called **"The Coming of the Railroad"** covered usual material in a memorable and unique way. Just before the presentations were to be made, all the students saw John Huston's complex film of Herman Melville's **Moby Dick**.

The final presentations were varied and informative. Some suffered from poor pacing, others from lack of editorial judgment on the part of the student researchers. One group took the audience down Northampton's Main Street in pictures, lectures, and slides. Another presented a quilt work of portraits of influential people who figured prominently in Northampton's cultural and social life. Still another group working on "Way of Life" turned in a remarkable word collage—built around economics. *(see fold out).*

The slide shows were crude, but completely student executed--they were most effective on transportation.

The consensus was that Northampton for the most part mirrored the national experience in the Young America Generation.



While doing some minimal work on the Northampton presentations, our slowest group gave an enthusiastic response to a role playing strategy from the Harvard AEP publication on the Railroad. Becoming citizens of mythical towns and countries supporting the railroad or canal, we simulated a State Legislature in the classroom.

Great Flood 1874

Williamsburg Dam bursts. Many shops and factories along Mill River destroyed.

KINGSBURY BOX CO.

Rent $75

Established 1866 to make boxes for the silk industry, later expanded into printing.

Price $200

C.I.

C

If you are:

1. Banker—you receive $300 in interest from loans to factory owners to rebuild.
2. Industrialist—it costs you $300 to rebuild your mill, $200 more to install steam heat. But your efficiency is so increased by steam heat that you collect $600 when you next land on this space.
3. Merchant—receives $200 for supplies.
4. Farmer—receives $75 for lumber.
5. Worker—you are laid off when your factory is destroyed. Lose one turn.

KINGSBURY BOX CO.

		Rent.
Share	150	60
Price C.I.	200	75
Ownership	350	135
Own 2		305
Own 3		500

C.I.—Controlling Interest

5

THE GILDED AGE GENERATION:

April 28 - May 9

Our students demonstrated Northampton Monopoly at the Boston Education Fair.

Playing games has long been an effective strategy in education. But finding the right game for the right classroom situation has made simulations popular on paper while very rarely the main item in a teaching unit. We approached the Gilded Age solely through the medium of **Northampton Monopoly.** Developed in the Project's first year by The Study Committee and Smith College interns, **Northampton Monopoly** takes the skeletal outline of its namesake and adds dimensions of historical content and sociological role playing.

In our game, the various tokens--the top hat, the thimble, the shoe--represent different financial roles in the community--the banker, the industrialist, and the worker.

In regular **Monopoly**, the players can buy property and collect rent. In our game, the individual properties can be purchased in part or in their entirety --a shareholder system.

The game revolves rather successfully around Northampton landmarks and historical events. Natural catastrophes like the Great Flood of 1874 and man-made disasters like the Bank Robbery of 1876 have different effects on the banker as opposed to the worker and so on. The students are exposed to the real property names of the Gilded Age in Northampton and have a chance to be in on the founding of institutions like Smith College.

When financial straits become too taxing for one member, he can sell his role to another player for immediate cash. When one player succeeds in gaining a monopoly--ownership of a complete color group of property--he becomes the Banker. All the players receive their salaries when they reach GO, but the Banker gets the largest amount $500. The worker receives only $75, but the financial burdens on him are less throughout the whole game.

Our treatment of the Gilded Age in Northampton was based solely on the use of the game simulation. Our students played regular **Monopoly** for two days and then were familiarized with the rules for our version. The students took to the game with enthusiasm and played it for several periods. Along with the game we handed out a list of historical terms of the National period to be researched and defined. At the end of the unit we collected the student framed definitions and reviewed them.

Many of the students only saw the game as a game. Others were quick to catch the dimension of "life" in the role playing, the use of real properties and actual historical disasters.

Supporting the individualized effort on the list of terms, we screened the excellent biographical documentary--**"Mark Twain's America"**, and closed the unit with a presentation on "The Wizard of Oz: A Parable on Populism" by the previous project director--Dr. Henry Littlefield. As the playing pieces in **Monopoly** represented different community roles and people, Littlefield presented the story of Dorothy, (Miss Everyman), the Scarecrow, (farmer), the Tinman (factory worker), Cowardly Lion (pacifist-politician), and the mysterious bogus wizard as symbolic representations of the class structure at the close of the Gilded Age.

Frame Enlargements from Student films.

The Ku Klux Klan.

Breadlines.

Milk Dumping

The W.P.A.

Depression Strikes

BETWEEN THE WARS GENERATION:

May 12 - June 20

When asked by a reporter to explain his philosophy of filmmaking, pioneer director D.W. Griffith fired back, "I make films to make you see." In thinking out the strategy for our last generation Between The Wars (1919-1941), we thought that film should not only be the prime instructional tool but also the student's assigned mode of expression.

Several planning sessions produced a deceptively simple plan. With Hollywood features and television documentaries as primary sources, our students would make their own films about the 1920's and 1930's. We set up a schedule in keeping with the five weeks that remained in the school calendar.

On the first day the students received basic instruction in the use of the Kodak M-14 Super 8 movie camera. Fundamental filmic language--far shot, close-up, moving camera--coupled with an explanation of the major jobs involved in finishing a film with taped sound rounded out our first session.

As in the production of the plays on Puritanism, the students received some specially written material on the division of labor in making a film--screenwriting, rehearsals, camera employment, and final editing. We also announced that there would be a film festival at the end of the unit with student evaluation and awards.

During that first week, and a half, the students watched films. Mark Hellinger's **The Roaring Twenties** (1939) reviewed the period from the close of World War I through the rose-colored glasses of the New Deal. John Ford's **The Grapes of Wrath** captured much of the despair and courage of Steinbeck's greatest book in depicting the dissolution of one migrant family. The NBC Project Twenty documentaries **"The Jazz Age"** and **"Life in the Thirties"** covered the period with familiar and rare newsreel footage that benefited greatly from an essentially expository narration and a fine score of period tunes.

With several general subjects to work on--Mr. Big Businessman, Mr. Northamptonite, the Immigrant, the Farmer, the Worker, the Factory Owner,--the students broke up into production units of four or five members and began writing their screenplays. Readings were available for further consultation, but most of the students had been primed by the films and the blocking out of the stories proceeded rapidly.

We had six cameras for approximately 33 production units or 170 students. Each unit had two cartridges of Super 8 film to work with--films would be from three to six minutes long. Sign-out sheets were drawn up for the use of the cameras. Students filmed during class time, study periods, after school, and on Saturdays and Sundays.

Classrooms became offices, cloakrooms were turned into immigrant living-rooms, and, corridors were ablaze with movie lights as they became the "sets" for student scenarios. Just as inventive was the on-location-shooting done in Northampton. Churches, storefronts, and business interiors figured prominently in the cinematography of the students. Others took their cameras to the meadow country around Northampton, to abandoned railroad tracks, farm houses, and shacks. One group was driven to the Amherst stock exchange and another was given permission to film in the President's house at Smith College. One photoplay was shot in the city jail !!!

As the seventy reels of exposed film came back from the camera shop, editing became our main concern. Inexpensive editors, splicers, and paste-on splices were obtained. Editing was tedious, time consuming but rewarding. Students came in after school and evenings to make the appropriate cuts and re-arrangements of shots and scenes.

In that last full week of school while the editors worked on their films, we ran a sound-film strip called **The Reckless Years**, a videotape of a 1930's film called **This Is Northampton**, and screened most successfully the Marx Brothers' classic--**A Day At The Races**--as an example of what made depression audiences laugh.

With taped narration, and music recorded for each film, we prepared for our festival. The penultimate Thursday of the school year was an official holiday; we decided to test student interest and scheduled the festival screenings for that morning. Eighty-five of the students appeared; some ninth graders, parents, and two students from our rival John F. Kennedy Junior High School rounded out the audience. Eighteen films were shown as finalists. Twelve others were disqualified in individual class screenings the week before. Everyone voted for the films with the best story, photography, and production. Also ballots were cast for best actor and actress. The following day at our final school assembly the awards were made to all the winners.

The Speak-easy

The Upper Classes

Bathtub gin ....

.... Prohibition Arrest

THE IMMIGRANT'S WAY

This film opens as the camera passes over garbage littered across a field. We see a group of immigrants sitting aimlessly in the doorway of a tenement. Two immigrant men come out of the building and are served with an eviction notice from a well-dressed landlord. They crumple the paper and throw it to the ground.

Despondent, they leave the tenement. As they walk down the alley, the camera passes across the windows, doors, and walls of the place where they used to live.

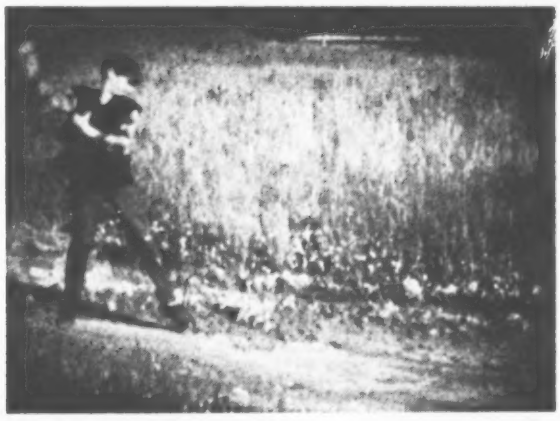
On the road, they stop by a clearing and sit down to eat. All they have is some crude meal which they devour. The father of the little group takes a drink from a bottle.

Frustrated, the head of the family searches for work. To one factory and then another, but there is no job for him--he is an immigrant. Thwarted at every turn, he begins to drink again.

In the forest, bottle in hand, he staggers and sees a swirling vision of his hopeless quest for work. The camera spins around and the NO HELP WANTED signs flash on the screen.

The bottle is empty. He throws it to the ground and walks down the road until he is just a tiny figure.

Comments: Employing no dialogue or narration, this eight minute film won the award as Best Picture at our student festival. Using music to support the picturesque story, this movie contained over 60 complete and different shots. Moving camera techniques and quick cutting, where necessary, made this film poetic, informative, and poignant. **The Immigrant's Way** cost under fourteen dollars to produce and it involved the five students at every level of production.



RICHES TO RAGS

The song "Red Sails in the Sunset" is heard as we see stock market prices flashing across the screen on a continuously moving electric scanner sign. A huge close-up of a DOW JONES teletype machine introduces the stockbroker at his job. He looks at the latest news from the exchange--it is the last day before the crash of 1929. He picks up a voucher and leaves for the afternoon.

At play in a local speak-easy, the camera catches him talking, drinking, and dancing with some flappers. The background is authentically portrayed by posters of Charlie Chaplin and Marlene Dietrich hanging over a player-piano.

The market "lays an egg" the following morning. The broker stands at the teletype machine holding the incredible news in his hand. The prices flash across the screen. He sits down and stares disbelieving as his fortune evaporates.

Through a series of rapid cross cuts, we see the stock dealer despairing, the falling prices, bottles of liquor at the speak-easy, the prices again, the broker drinking, the girders of a bridge, and finally a slow pan across his body mangled on the rocks in the river.

Comments: **Riches to Rags** received the award for Best Story. In 3½ minutes it communicated its message to everyone who saw it. Filmed at the Amherst stock exchange and the Hutch Inn, a local cafe, this movie made striking use of cross cutting and close-ups of inanimate objects to portray human emotions. By editing all the melodramatic actions--the drinking and the suicide--back to the prices on the scanner sign, the students gave the story real motivation.

WE ARE THE PEOPLE

The credits are spoken as the camera moves over green foliage. We see a family tilling the land in front of their farm house. Close-ups show the men and women turning the earth and planting small shoots and vines. The narrator speaks over these pictures: "During the 1920's farm life was pretty rough--days were long and tiring. Everyone in the family would help with the chores."

Shots of swaying trees, dust, and arid land cut to the family on their knees sifting the dry earth in their hands. The voice continues: "There were many hardships such as violent dust storms and draughts. The dust storms would ruin the soil so the crops could not grow well. The farmers did not have enough money for things like fertilizer and other needed equipment to save their crops. So the land and the homes were becoming unfit for any human to live in. When the government heard about this they came with bulldozers and destroyed the farmer's homes and forced them to move out." After the machines topple the house, the farmers stand and stare at the debris.

The last shot in the film shows an open truck slowly moving down a road toward the horizon. Sitting in the back, the family takes it last look at home as the narrator says: "When the people left their homes and the land, they had no idea of what kind of life would be ahead of them--better or worse."

THE AMERICAN DREAM GENERATION:

June 1 - June 20

A week and a half into our Between the Wars Generation, it became clear that a goodly number of our lower track students were not interested in making a film. Late May was hardly the time to initiate a program that involved massive student participation and what had been a minor problem all year--motivation--became a major impasse as the sunshine became brighter.

We decided that it would be fruitless to hold these students to our schedule and so the Project Director spent the last two weeks working with these fifteen students on the American Dream Generation.

Concerned with the experience of minorities, this brief unit attempted through film, magnetic recordings, sound-film strips, and readings to let the students become members of an ethnic or racial segment of America's population. With eleven periods to work with, we concentrated on the Black Experience.

Lorraine Hansberry's play and motion picture--"Raisin in the Sun"--proved to be the most effective strategy in this unit. With a reproduced section of the script, the students took parts and read the words of black characters. Discussion about living conditions and simple family relationships led to a screening of the film. The scenes in the film corresponding to the ones the students read were viewed twice.

SUMMER SCHOOL PROGRAM

June 23, 1969 - August 1, 1969

The Project sponsored a double summer program: a course offered within the framework of the Smith/Northampton Summer School, and another given autonomously at our office. Our summer work was designed to serve students and teachers. We were interested in reaching as many students as possible at the John F. Kennedy Junior High School--who had not had the chance to work in the project, and also to provide a novel refresher course for students who had already participated in our first year program. In addition, we wanted to train three teachers, new to our methods and approaches.

The course at Kennedy Junior High brought out twenty-one students for registration. Under the supervision of Mr. Robert Whitman, three teachers worked with a class in preparation for a September expansion of the project's activities to include both of Northampton's Junior High Schools. In miniature form, the teachers had the opportunity to try most of the strategies from our historiographical unit and do a unit on filmmaking for the Between the Wars generation.

The project director conducted the refresher course which was taught exclusively through film. Students from the project's first year along with others from the high school returned to study classic and contemporary films through historiography. The class reviewed film as a new language and screened sound and silent motion pictures as historical documents.

The Summer program highlighted a crucial problem in the adoption of any new and innovative program.-teacher training. The acquisition of new material for classroom presentation is not half as difficult as involving teachers in untried ways of teaching. Changing a professional's established attitudes is at times almost impossible.

Throughout the year, our teachers learned new methods--they learned by doing. Putting on a play, working a movie camera, supervising script writing, mastering simple techniques in film editing, and learning how to teach a game simulation, facilitate a change of attitude. The summer program gave the teachers a chance to learn new techniques and skills in a classroom situation. More importantly it began to re-enforce these new attitudes with enthusiastic student response and production.

FRASER'S FOLLY

(a student film)

The summer class broke up into three production units. The films they made about the 1920's and 1930's were finished on time and screened for parents, pupils, and friends on the last Thursday of the session. The winner of the award for Best Film was **"Fraser's Folly."**

Synopsis:

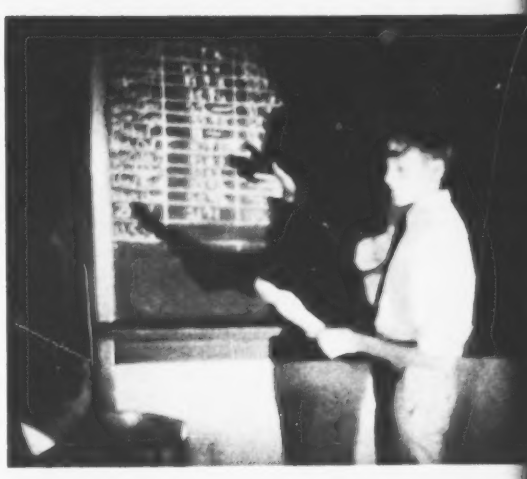
After some elaborate credits, we see Mr. Fraser leaving his local food market. He goes to a stock broker's office and buys some securities. On the surface all seems to be jovial and pleasant. He wears a boater and moves along the streets with an optimistic gait. As he walks up the path to his house his wife greets him with the daily newspaper.

It is May 21, 1927 and Mr. Fraser thinks about Charles Lindbergh's solo flight across the Atlantic. Suddenly we see the Spirit of St. Louis taking off in the mist.

The days move by rapidly as we see the calendar sheets fall into a waste paper basket.

Fraser goes to the stock broker's office only to find it out of business--his investment has been lost.

As Fraser's world changes before his eyes, the soundtrack plays "Buddy, Can You Spare A Dime?" Unable to find work, plagued by thoughts of his closed business, surrounded by the despair of the depression, he wanders along the streets. Finally, he commits suicide in an alley. The last few shots show him on the pavement with the revolver in his clenched fist. We see a grave stone with Fraser's name and dates on it. The film closes as the camera passes across all the grave stones in the cemetery.



IN-SERVICE

March, April, May 1969:

During the second half of the year, the project sponsored a 12 week In-Service course for social studies teachers.

As teachers get involved with their own full instructional loads, the chance to up-date their own teaching competencies usually wanes. They squeeze in a book or two here, a workshop there, and keep an eye open for provocative articles--if that. Sometimes, if the pressure of the day becomes too great, teachers actually stop learning themselves and are content JUST to teach.

Using our monthly curriculum meetings as a base for discussion and even polarization of opinion, we suggested a course built around the newly re-written departmental philosophy as a way of giving teeth to all the talk. Ten teachers out of possible 24 signed up for the Wednesday evening sessions. Later a member of the English department joined our ranks.

At a shakedown meeting, the teachers suggested what they wanted to learn from the course. The format was built around their requests.

Inter-disciplinary interests were primary. All of the participants wanted to teach more than politically oriented history. A group of professionals from the Five College Area came to speak to us on bringing their disciplines to bare in our classrooms. A few of the speakers seemed far removed from our on-the-firing-line position, but most of them were able to bridge the usual college/secondary school gap. There were presentations on Anthropology, Economics, Sociology, English, Social Psychology and Psychology.

Interest in new teaching techniques brought speakers from the Education Department of the University of Massachusetts to discuss their Humanistic Education curriculum and give a demonstration of strength training. Coupled with their presentation, we made arrangements for our whole department to spend an afternoon at the University; there were presentations on micro-teaching and the use of videotape in its new "Porta-Pak" form.

The Wednesday night meetings were not exclusively attended by teachers. A small number of students appeared after the second week, and journeyed with us to the end. Their presence gave all the discussions an added note of urgency, humor, and reality.

Despite the speakers and the demonstrations--the course was informal. More than anything else it gave every teacher a different view of his colleagues. It was hard to feel the same way about curriculum, methods, and each other after the two hour sessions. The basic Project ideas turned out to be at the center of most of the teachers' aspirations for their students.

The In-Service course made a fine beginning toward getting our project ideas into the bloodstream of our system.

CONCLUSION...

It was Oscar Wilde who cautioned that anyone who dares to look below the surface of life does so at his own risk. The implications in educational experimentation are still vastly unexplored.

During the year, at public presentations, administrational meetings and impromptu visits, many people seemed to believe that our History Project was some sort of an educational fun house or magician's palace where we automatically "turned kids on" through film and other gadgetry. Those close to the program and the students realized that we were about something fresh and new but essentially unflashy, non-glittering, and very complex.

The success and failure of our innovation rested on the students' desires to participate. Equipment and material were lures that initiated curiosity; strategy was the structure that spun that initial interest into a sustained effort that spanned a whole unit.

Doing history through theater, film, simulation, and problem solving teaches a lot more than a political survey. Students gain confidence in speaking before their peers; they learn the conventions of several established art-forms; there is an opportunity to assume different roles in the classroom; and, unconsciously, unceremoniously, they help one another at individual tasks.

It would be remiss not to mention the atmosphere that seemed to pervade the project classes. Although there were some dark weeks in February, and study committee meetings where tempers frayed to invective, many days were buoyant with a feeling of expectation. Students lost themselves in their work and seemed not like "students" at all. Especially during the Founding Generation and the Between the Wars unit, there was happy urgency about things that produced a viable emotional climax in the final days. There were times when the usually deep river between teacher and student was drained so that both could walk across and learn from each other.

The problem of proving our case to other educators has been a constant one. Written examinations no longer serve in their traditional role as final arbiter of student achievement, yet educators high and low still look to some objective, simple way to say to themselves we have done this, they have learned that.

The responsibility of our federal grant is a great one. We receive your tax money to try and find ways of making education more humane, relevant, and meaningful. To do that we experimented with real freedom--both financial and intellectual. After two years of planning, discussion, argumentation, trial and error, we have come up with strategies and material that we think are applicable in many different educational environments. But the old question of proof is raised.

The only evidence we can offer is the enthusiasm of the students and the quality of their work of which we have tried to give some sample in this report.

Inevitably, final reports wax rhapsodic about creative innovation in modern education. Pictures are painted of students ebullient with the desire to learn, eager to demonstrate their new accomplishments, and satisfied teachers resting on the laurels of their last great unit.

We found that there was twice as much sheer grit involved in every unit where we trusted the students to carry their own educational weight. With students working on individual research papers, screenplays, and scripts, the barrage of questions ran through whole periods and spilled over into the study hall and our "free" hours.

The finished products were often below our expectations. We would sit at our desks and read over unit projects and wonder if all the effort was worth the time and energy. The steps forward were sometimes so tiny that we questioned whether the old method--**so many pages tonight, do the questions at the back of the chapter, so many pages tomorrow**--might not be better. We thought this way when we were tired and discouraged.

Our own personal revivification came when a student who previously seemed passive would suddenly take his own time to care and do some work. It was hard to be discouraged in the face of burgeoning student response.

Our evaluators have asked: how can you effect an attitudinal change on the part of administrators and teachers to permit and practice new methods of education? There is more to the answer than just money. But money is a necessary ingredient. Money buys the time for teachers to talk, plan, and set up new strategies.

More urgently, teachers, and administrators have to harness their own innate abilities to be critical of each other toward improving the lot of their students. The daily, petty griping of the faculty room must be elevated by honest scrutiny into constructive suggestions to principals and superintendents. The loud public concern of administrators over the welfare of students must be translated into programs that quietly change the day-to-day lives of students and teachers.

Through the use of local history, the generational limiting of our coverage, and the creative side of our strategies, the Northampton History Project has rediscovered that on the deepest human level students educate themselves, teachers help or hinder the process, and schools become places of growth or regression.

Arthur J. Bressan, Jr.
Director

Cover Photos –

The Daily Hampshire Gazette

Pictures –

Eric Massar
James Parsons
Eddie Olander

Project Phone –

413-584-6726

Mr. Robert Whitman